

Volume 1, Number 5, April 10, 1985

# OtherWise

A Feminist Newspaper at U of T

SUPPLEMENT ON  
THEORY AND CRITICISM

## Daring to be A Priest like Her

Emmanuel Debates  
Destiny of 'Crucified Woman'

by Ingrid MacDonald

Ever since Woolf pondered the tragic life and death of Shakespeare's sister in a Room of One's Own, the complementary notion that Jesus might have had a sister as well has probably been lurking in the imaginations of many a heretical religious feminist. Those of you who spent your adolescence, as I did, hiding in your bedrooms while mournful female folksingers crooned from a hand-me-down turntable, will remember a singer who brought new meaning to the word *loner*, Dori Previn. Previn wrote her best songs about death, and death by hanging in particular. She also got it together to write a brilliantly blasphemous blues song wherein Mother Mary's daughter asks "What about me?" only to have one defer her to her brother, "He's the Chief/ He's the Boss/ He's the Man on the Cross/ Did Jesus have a sister/ Did he give her a chance?"

Artist Almut Lutkenhaus, a German native who now lives in Canada, has sculpted a statue called *Crucified Woman*. In 1984 she donated a copy of the sculpture to U of T's Emmanuel College, thus beginning months of emotionally charged debate among the members of the college as they attempted to decide whether or not to accept the artist's gift.

In a straw vote taken last fall the college was divided right down the middle; 39 voted to accept the statue, 40 against.

Emmanuel's *Zettgeist* their in-house newsletter facilitated in print much of the dialogue, and a spectrum of different views appeared there.

A considerable amount of attention in the criticism of the *Crucified Woman* focused on the role of art as a way of understanding God. One woman felt that any representation of God is an imposition of 'intentions' upon the cross. She also felt it was significant that the piece of art had been declared "competent, but not brilliant". The same author then explains that she prefers to have male chauvinists "scuttling about in our halls", instead any pro-feminist sales. She curiously describes the latter as the "pandering yes-man". Another person submitted a drawing of the sculpture, and described it among other things as, "A harsh accusatory finger pointing at the white middle class aisle saying, 'You have put me here'."

A third submission came from a woman who wrote a moving and brave letter describing her experience of the *Crucified Woman*. Her letter describes her own experiences of rape and abuse led her to know Christ as a healer; they shared this understanding. "I have been touched and healed by bloodied and broken hands" she writes. To her the image of Christ as a woman on the Cross is a logical and necessary conclusion, given that woman's suffering and Christ's "tumble over each other". To conclude she writes, "The saddest thing for me about the *Crucified Woman* is perhaps that you have to be a woman to see Christ Jesus in her, our sister."

When I contacted the registrar's office this week, they were able to tell me that the Emmanuel College Council had officially accepted the statue on February 6th of this year. Her location is yet to be decided.



Carla Brown

Sex Ed Centre:

## Making It On Their Own

Independence One Year After

by Carla-krystin Andrade and David Turner

There have been many changes at the Sex-Ed Centre since it opened in March 1977. Some changes, such as location and the addition of new services, were positive; others were less so. The new source of funding and the organizational structure that came into being this year are changes that will allow the Sex-Ed Centre to serve its clients better in the years to follow.

The pro-life - pro-choice conflict which is currently taking place off-campus took its toll on campus while SEC was funded by the SAC. Shortly after the Centre opened in March 1977, the U of T Pro-Life Group began to stir up controversy. In a letter to a campus paper they accused SAC of condoning abortion by funding SEC and refusing to fund them. St. Mike's joined the fray and the pressure that they put of SAC resulted in the formation of the SAC-SEC Committee to control SEC policy and restrict abortion and pregnancy counselling. The

last of such restrictions occurred in November '83, when all pregnancy and abortion counselling at SEC was forbidden; counsellors could only give callers four phone numbers (two pro-life and two pro-choice) and end the conversation.

Restrictions are now history, since SAC no longer funds the Sex-Ed Centre and the SAC-SEC Committee no longer exists.

The SEC Management Committee has replaced the SAC-SEC Committee, and our funding now comes from Innis, Victoria, and New Colleges and the GSU. This union and SEC's new-found autonomy are auspicious and well-received changes. Meetings now focus on ways of improving the Centre's services rather than curtailing them, and our energy is no longer wasted on countering attacks.

Our independence has allowed us to change our organizational structure from an "enlightened hierarchy" to a collective. This change was proposed by a group of

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## MORE OTHERWISE

### • Being All Things To All People

Vaughn asks literature a Freudian question, page 3

### • One Should Always Do As the Enigma Lady Does,

MacDonald, page 8

### • "Are those some guys writin' in OtherWise?" "No way I don't believe it" See for yourself, page 6

## EDITORIAL

We could say we've learned a lot, that we've worked hard, we could even go so far as to say it's been a good year. Starting with nothing but ideas, anxiety and the inheritance left us by the Women's Movement, *Otherwise* has established a feminist voice on campus, in the city, and beyond. We have developed and now include a chance every issue giving us focus while still allowing freedom to experiment with the newspaper format. We have increased our level of self-sufficiency by doing our own typesetting. Through advertising, donations, and bazaar we have managed to stay afloat, financially independent of any organization or institution.

We don't stop here. *Otherwise* set itself up as a forum for feminist experimentation. Over the summer, we plan to hold meetings to evaluate what has been done, and plan for the future. During this period we hope new members will appear, bringing fresh ideas and prophetic vision, to join us for warm conversation and cold beer. Since we continue to organize collectively, we stress that you can determine your own level of involvement in the paper. In short, we hope that everybody will feel welcome.

Finally, thanks for supporting *Otherwise*, have a good summer, and don't get caught... Now, on to our "Theory and Criticism" supplement.

Feminism is a movement that seeks social, economic, and political change, but the first step is to recognize a need for change. One function of theory is to locate an individual woman's experience in her cultural context; theory is a framework which renders visible the connections between a culture and institutions and one individual's life. The theories which we formulate inform our strategies.

Looking beyond and beneath the surface of our problems requires a theoretical approach. Feminist theories are drawn from almost any established school of thought, for instance socialism, liberalism, Marxism or psychoanalysis. On the other hand, a theory may be peculiar to feminism, such as "radical" feminism. Implicitly or explicitly we must locate some sort of theoretical framework when approaching practical questions, just as practical work provides theorizing. Feminist theory and practice inform each other dialectically. As socialists feminist must think about women's diverse economic situations when strategizing about abortion; and practical work such as ending the abortion clinic has provided much theorizing about control of reproduction.

The women of the *Otherwise* collective hold many and diverse political opinions. We believe that our diversity is part of the strength of our collective, as it is the strength of the feminist movement. There is a tendency for those not closely tied to the feminist movement to imagine that the sum total of feminist thought is a modification of liberal rights theory. Although the concept of "equal rights" is very important, it is not all-encompassing because we just can't figure out how to give men equal access to abortion. Similarly is not a woman any general as abhorrent as a male? But then not all feminists are pacifists...

## Can't Afford A Vacation?

Otherwise will be having

summer time meetings to drop us a card  
"Keep in touch... keep in touch"

Yes, that's right, Mr. McMann... I said, "May I go to the Women's Room?"



Starting them young.

Janet McIntyre

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## Letters

Dear *Otherwise*,  
I found Terry Teskey's essay (Keep Your Mind Off My Body March 7) thoughtful and thought-provoking. But I'd like to ask her, and other feminists: What makes you think that all men have nasty intentions when they look at a sexualized woman in *Sports Illustrated* or a naked woman in *Playboy*? (Incidentally, I telephoned *Sports Illustrated* for a "in-depth interview") I find it insulting to be told that I am a sexually asexual if I should find such a woman sexually attractive.

I have no use for material that suggests exploitation of, or violence against, women is acceptable. But we must distinguish this from sex war, or even good old-fashioned lust. It is a fact, but true, that very many men are emotionally terribly frustrated in their desire to be closer to women, and sexually explicit material provides a vehicle for frustrated intimacy.

Why is it always assumed that sex is something as done to women? Can it be that biology reinforces cultural perception here? When A is inserted into B, it is hard to avoid the impression that A is "active" and B is "passive". In this very narrow sense women are by nature "passive" in sex; they are always on the receiving end. But of course this is hardly an adequate view of sexual interaction, and it raises the question: What, specifically, would the *Otherwise* collective deem as acceptable and non-exploitative, but sexually explicit, visual depictions of a nude woman, or of sexual activity between a woman and a man? Is any drawing or photograph that shows a woman ready to receive a man sexually (or actually engaged in oral or genital sex) inherently sexist? Talk of "mutuality" is all very fine, but what does it mean in graphic terms - holding hands on a beach at sunset? Does it mean there has to be at least two people in every picture?  
Yours,  
Don Cartwright

Dear *Otherwise*,  
One Christmas, when I was six years old, my brother received a bright red pedal sports car and I got a doll. My eyes filled with tears as I felt the unfairness of the situation, but could not understand why it had occurred. As I grew up I became even more aware of the differences in treatment towards women and men, but I remained in a quandary as to the reasons for the way things were. The big shock occurred when I changed from a private school to public school. At the girls' school I had played every sport possible, but when I arrived at the co-ed school the girls had half the variety of teams as the boys and we were stuck in the smaller gym. Finally, after a year of aggravation, I struck out. I wrote a feminist column in the school newspaper - "Saxins Ingrained at S.T." All this time I had been alone in my confusion and struggle, but when I arrived at U of T I found others with a similar feminist consciousness. I joined the "Coalition for a Women's Centre" and attended meetings of *Otherwise* newspaper. The thrill of hearing others talk about the injustice I had been feeling all these years was indescribable. The path to change is a long one, but at least now I know I don't have to travel it alone.  
Yours in Sisterhood  
(finally)  
Catherine Fitton Crabbe  
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# What Does Literature WANT?

Ingrid MacDonald

by Kathleen Vaughan

"The great question that has never been answered and which I have not yet been able to answer, despite my thirty years of research into the soul of literature, is 'What does literature want?'"

So Sigmund Freud, father of psychoanalysis, almost says to Princess Marie Bonaparte, his pupil, fellow psychoanalyst and sometime literary critic. And so opens our discussion of psychoanalysis and literature.

Freud's writings attest to his own interest in and debt to literature, which he approaches in various ways, as though attempting to surround and lay siege to the sacred city.

Freud turns his psychoanalytic spotlight on the author, the character, the text, and the reader. He reconstructs the psyches of Dostoevsky, da Vinci, and Michelangelo using their creative products. He borrows from literature to develop his psychoanalytic theories; he is indebted to Oedipus and Hamlet (if they hadn't existed, it would have necessary for Freud to invent them, and who is to say that he didn't?). He even makes a stab at some kind of reader response theory in essays such as "Creative Writers and Daydreaming." And he anticipates some form of textual analysis in his discussion of jokes (*Wit and its Relation to the Unconscious*).

Freud's approaches to literature lay the groundwork for the tactics psychoanalytic literary critics and theorists have used to attempt to answer that age-old question, what does literature want?

Princess Marie cashes in on the romantic cult of the author by using both biography and literary product to develop her well-known psychoanalytic portrait of Edgar Allan Poe. Literature wants to dethrone its gods.

Critics such as Ernst Kris psychoanalyse Shakespeare's Prince Hal. Literature wants to be real.

David Bleich and other reader-response critics suggest that the reader's own psychic processes — repressions, neuroses — determine his subjective literary meaning. Literature wants to be all things to all people. Close textual analysis is used by psychoanalytic critics from all schools to support their views. For example, Norman Holland drawing on Freud's theory of dream symbolism, asserts that Macbeth's "Tomorrow" soliloquy is in fact a reassurance to the inquisitive child that things that go bump in the night are not his parents engaging in X-rated sports. Literature wants to be an undercover agent.

More recently, critic Meredith Skura has proposed that the model for literary criticism is the psychoanalytic process itself: the critic or reader, like the psychoanalyst, uncovers the hidden meanings of the text through a reconstructive process similar to the psychoanalytic. Literature wants to be in therapy.

Post-war intellectual trends have prompted a

reassessment of both psychoanalysis and literature, and so new answers to our Question. French psychoanalyst Jacques Lacan heroically undertook to "return Freud to Freud" (like putting the pep back in Dependent), rereading the texts to develop revised theories of psychic structure and response patterns. Lacan developed a language-based psychoanalysis by using two main theories: Freud's assertion that the unconscious is structured like a language, and Saussure's. Literature, in its elusive, reflexive way, wants to be Lacan.

Lacan influences psychoanalysis, French feminism, and literary theory. Everyone is made for language — feminists like Lucie Irigaray do intricate word-by-word rereadings of Freud's theory of femininity, post-structuralists like Jacques Derrida perform analyses of texts in which language, like a black hole, sucks objective meaning irretrievably into a parallel universe.

The Mind-Body Problem. Rebecca Goldstein's unnervingly first novel (*Delirium*, 1985), suggests a reason for this linguistic turn of mind: "Language is humanly manufactured and thus, presumably, intelligible. The questions it posed might be difficult but were not, in principle, unanswerable. No more inextricable reality to contend with and make us feel our human limitations. No more dark, inaccessible regions lying beyond the reach of reason's phallic thrusts.... No more boggling jumping out of dark corners shouting 'It can't be known!' You'll never understand it!" These epistemological horrors used to be waiting at every philosophical turn. Now the philosophical leap of linguistic analysis has been turned on,

dispelling all those scary shadows. There is the bright, cheery world of the nursery, small and familiar with no sense of the unknown creeping in."

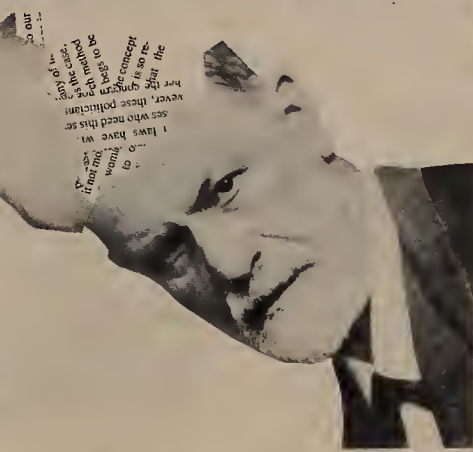
However, part of the attraction of language for theorists does seem to be that although distracting, it remains disconcertingly unknowable. Meaning escapes with a pull of the chain of signification.

What do these redefinitions of our intellectual playground mean for the strange conjunctive relationship between psychoanalysis and literature? What new answers might they provide to the question, what does literature want? Freud provides a pseudo-commentary: "Throughout history, people have knocked their heads against the riddle of the nature of literature."

Will you have escaped worrying over this problem, those of you who are psychoanalysts, to those of you who are literary critics this will not apply — you are yourselves the problem? Literature, literary critic thus are cast as problematic Oedipal daughters to the Father, the Law of psychoanalysis. In this scenario, what would literature want, then, but to seduce the Father and so acquire the Phallus of interpretation? But literature, among others, has begun to rethink and so reject the hierarchical family structure. A great fanfare reveals that the meaning of the phallus is that everyone, regardless of sex or affiliation, suffers from penis envy. Psychoanalysis hesitates, shuffles uncertainly, and begins to give valiantly literature's *je-ne-sais-quoi* — its jouissance, perhaps? Psychoanalysis wants to be literature.

Perhaps a new kind of dialogue between psychoanalysis and literature is becoming possible, one suggested by sometime Lacanian, sometime deconstructionist Shoshana Felman. As editor of the Yale French Studies special issue on literature and psychoanalysis, Felman proposes that we read otherwise. She urges that we recognize the differences between — the Other in — literature and psychoanalysis, and that we establish a new, another way of approaching the relationship between the two fields.

How does she answer the question, what does literature want? She complicates the issue by suggesting that literature is the unconscious of psychoanalysis. And what would psychoanalysis' unconscious want? Perhaps to have us read Otherwise.



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# Literary Splashes in the Pivotal Works from

OtherWise wishes to thank the Canadian Women's Movement Association for their support.

## This Bridge Called My Back, 1981

by Carole Kravitz Aschade

This Bridge Called My Back: Writings by Radical Women of Colour, Editors: Cherrie Moraga and Gloria Anzaldúa

The editors intended This Bridge Called My Back to reflect an women's definition of feminism by Women of Color in the United States, and it does. Anger with racist treatment of a feminist stance was the original impetus behind Cherrie Moraga's decision to compile this anthology. In so doing she and the women involved became aware of the validity of their own experiences and the importance of "their own feminism". As a result, This Bridge Called My Back is not a tirade about racism; it is a thoughtful analysis of the way in which women of color perceive themselves and the way in which they are treated by the feminist movement. Throughout the six sections of poetry, prose and personal narrative, the women reclaim their power and the significance of their experiences is contributing to political theory. They question the validity of existing structures, but not without offering possible solutions or at least attempting to explain the existence of those structures. This book was meant to be a challenge to white feminists to acknowledge and examine their racist attitudes and oppressive behaviour, and to Women of Color to examine themselves more closely.

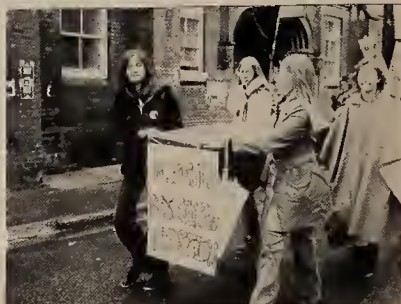
Feminist theory claims to oppose racism, yet these Women of Color say that the women's movement is racist. This may be unavoidable, given the primarily white middle class membership of the women's movement, and their ensuing biases. Doris Davenport thinks that white women may be acting like other oppressed or colonized groups in adopting a superior stance as they react and redefine themselves. Regardless of the cause of this racism, the contention is that white feminists will not acknowledge their racism and the fact that they have privilege because of their color, or rather their lack thereof; that they refuse to admit that they can afford to deal with racism on an intellectual basis, whereas Women of Color cannot.

Racism to the feminist movement manifests itself in many ways: Women of Color are often treated as a feminist issue, the subject of theory. This victim-rearer stance is reinforced by the fact that, while white feminists write about Women of Color, they do not include them and the experiences they bring with them. In the formulation of feminist theory. As a result, Women of Color feel written out of feminist theory. They also feel tokenized by the feminist movement, treated although they are only resources for information about Women of Color and have nothing to contribute to the rest of feminist theory.

To counteract this racism some Women of Color postulated a Third World feminism, so that they could channel their energy towards themselves and make racism and oppression particular to themselves a priority. Based on the context that "the personal is political", they wanted to derive their politics from the realities of the various groups of Women of Color. They showed how this task would be fraught with difficulties because of the diversity of the groups that fall into the category "Women of Color", racism between these groups, homophobia, ignorance of feminism, and, worst of all, their internalization of other's racist attitudes. This internalization made them question the importance of their culture, lives, and whatever they wrote (if they had the courage to write), which in turn made them question the validity of seeing their own feminism.

Some were in favour of a Third World feminism and felt that they should not have to be responsible for educating white feminists about Women of Color. Others felt that while separatism was useful for strengthening one's identity, "what is really radical is trying to make realizations with people who are different from you".

The concept of a Third World feminism is still valid, in view of the fact that racism still exists within the women's movement, and that, despite Women of Color putting pen to paper, their needs are not being met by the feminist movement. At the same time the difficulties in establishing it remain unchanged. In the preface to a later edition of the book Cherrie Moraga admits that "the idea of Third World Feminism has proved to be much easier between the covers of a book than between real live women. Today the women's movement more resolute, but she says, "this is precisely when the real work begins".



## Going Too Far, 1978

by Kate Leslie

Going Too Far, published in 1978, is a collection of Robin Morgan's writings which date from the late sixties and the beginning of the "women's liberation movement" to the mid-seventies. Reading it feels like going through someone else's scrapbook - there are tortured unused letters of a newly wed to her husband, fragments of journals, published newspaper articles, a play, transcribed speeches, and a tract on feminist metaphysics.

To cushion the ride, Morgan considerably gives a guided tour. It reads something like this: "Up ahead you'll read how in 1970 I rejected the idea of the E.R.A., oh don't worry I now know I was a little misguided, eh and here I am participating in that same self-righteousness at the expense of my pleasure...awful isn't it?" The older and wiser Morgan of the documentary has learned from her mistakes, is embarrassed by her younger self and goes to great lengths to account for her.

Morgan is indelictably earnest; she admits her pain, her insecurities and derisions. Her honesty is seductive: the reader can lead an ear. and as a confidant, albeit without question her perceptions, pet theories and opinions. But it is derisive - to read one's ear uncritically is to lose touch with the fact that Morgan's account of some event or another is 1) a defence of her conduct in that situation and 2) gives the impression that on other accounts is as valid as her own. Morgan seems unaware that her subjective honesty does not give her licence to the only truth: her description of a lesbian feminist conference in 1973, for example, is rife with dismissals and rapping on the knuckles of other feminists who don't agree with her ideology. This is especially ironic considering her numerous complaints about movement "fighting". "I'm more-politically-correct-than-thou-because-I-say-I-am" attitude is precisely what engenders unneeded movement tension.

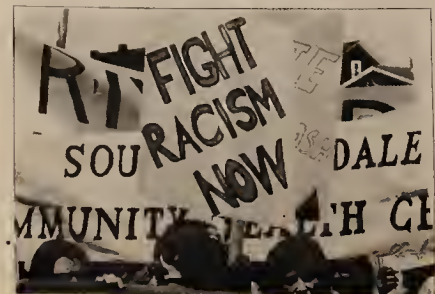
From sparkling rhetoric to dripping confessional rants, *Going Too Far* is probably more valuable for its historical perspective than for its theoretical brilliance. The Morgan Method is of the show-and-tell school of feminism which gathers its strength from the consciousness-raising technique of discovering a pattern of injustice in women's lives. Her piece *Barbarous Altruism* is emblematic of this kind of approach. It lists in point form what "Woman Is":

Wondering why we can have live telecasts of the moans surface, but still so truly, simple, humane, safe method of birth control.

Being secretly afraid that you'll loose your virility to a tampon, but being too afraid to ask anyone about it.

While identifying one's experience as the result of oppression is a very important stage in coming to feminism, feminism is built on a commitment to overthrow such conditions and thus needs to analyze why and how the oppression operates within the social system. The furthest Morgan goes in this direction is to construct a highly problematic slogan such as "Porn is the Theory, Rape is the Practice" and the like.

As an historical document of the early years of the second wave of feminism, *Going Too Far* is fascinating. It chronicles the difficult and painful births of the women's movement that not only challenged "the feminist" but also the socialist, peace, and civil rights movements which claimed to offer their solutions to it. From the usual point of the mid-eighties, the book gives us a sense of just how much has changed and how indebted we are to the work of our older sisters.



# the Second Wave: the Feminist Canon

Archives for their generous loan of these Second Wave photos.

## The Dialectic of Sex, 1970

by Nancy Worsfold

Shulamith Firestone's 1970 treatise, *The Dialectic of Sex*, both delighted and dismayed me. Reading the book for the first time fifteen years after it was first published, I was shocked both by the originality of her thought and the sloppiness of her scholarship.

The jacket of the book proclaims that Firestone has found the "missing link" between Marx and Freud. Although recently much feminist theory has been produced about both of these men, nothing that I have read has used an approach at all similar to that of Firestone. She proclaims women to be an oppressed "class" and aims to lift all usual analyses of the nature of class oppression and attribute the same features to women. She claims that the only possible venue for feminist change must be revolution - although she never specifies whether this revolution is to be actualized violently, socially, domestically or intellectually. Firestone in fact isolates two new oppressed classes, women and children. Her theory rests on the idea that significant social change can only come with a liberation of both.

Much of the book is devoted to describing the world in terms of a male-female hierarchy. I was often confused as to what she meant by "masculinity" and "femininity" as she never presented a consistent description. At one point she describes "science" as masculine and the "arts" as feminine and called for a revolution of the two in her revolutionary society. An interesting thought, especially as she envisioned a highly technological world, but who was to do this work in her world, which had abolished schools, I don't know. It seems to me that it takes an enormous amount of discipline to learn enough to be, for instance, a creative computer designer.

*The Dialectic of Sex* is worth a read, if only for its historical value in the development of feminist theory, and its science fiction like vision. Unfortunately she tends to be a bit eager to draw conclusions, thus ending up doing damage to both Freud and Marx - she manages to avoid even even sectioning the unconscious!

Much of her theorizing must be placed in the context of her time, because otherwise she can sound a tad ridiculous. She speaks of getting back to a "natural" sexuality which is neither compulsorily heterosexual nor necessarily genitaly centred. Then, in the next breath she muses that people would probably choose heterosexuality because of the physical "fit". Stillerly some of her claims about children's rights and the possibility of children's self-determination seem to belie a certain lack of experience with kids. At one point she even refers to the physical demands of children as "miserable". I assume she has forgotten that human beings can't even walk in their first year. Suffice it to say that her chapter about race relations is appalling. She invokes a metaphor of a nuclear family to describe American society accepting as gospel every racist stereotype imaginable.

Although Firestone's ideas are often crude, the book is an easy read filled with ideas and expressions of the sixties. Her optimism and energy carry what is now a very dated book.



## Heresies, Sex Issue, 1981

by Maureen Phillips

*Heresies: A Feminist Publication on Art and Politics. Sex Issue*

This *Sex Issue of Heresies* is a thoughtful and provocative collection of prose, poetry and graphics that examine the relationship between female and female sexuality. In many ways, it is the forerunner of some recent anthologies: *The Powers of Desire* (ed. Snitow, Stessell, Thompson) and *Pleasure and Danger* (ed. Carole S. Vance). While the *Sex Issue* does not directly answer the age old question "what do feminists do in bed?" we do learn a great deal about what happens when we attempt to take, talk about, sex seriously. It seems we get embarrassed, amused, aroused, empowered, ... In fact, the women who produced the *Sex Issue* found it impossible to teach anything approaching editorial consensus and so offer a series of editorial statements. The editorials allude to conflict within the collective which might explain why it took two years to produce the collection.

In attempting to break the silence surrounding female sexuality, this collection gives us an opportunity to hear voices that are traditionally relegated to the margins. For instance, a strong piece by Sandra Whistler asserts that celibacy is a valid sexual practice and not a one-way ticket to frustration and loneliness. In other words, sex need not be defined exclusively in relation to a partner or partners; the autocratic can be a legitimate choice.

And so is lesbian s/a argues Pat Califia in "Feminism and Sadomasochism". Califia, whose other works include the lesbian sex manual *Sapphostrife*, warns us against what she perceives as the moralistic and desexualizing tendencies of recent feminist politics. She criticizes the privileging of romantic love and status: "My sexual semiotics differ from the mainstream. So what? I didn't join the feminist movement to live inside a Hallmark greeting card."

Also included: a piece about the effects of racist ideology on Black Sexuality, incest and other forms of sexual coercion, scripting as a means to sexual empowerment, and a number of essays about the complexities of sexual representation. In the arts oriented material there is a repeated emphasis on the need for the development of a feminist aesthetic and/or an exposition of a critical vocabulary that will provide a more comprehensive interpretative approach to feminist cultural products.

This to some degree parallels the dominant theme in the *Sex Issue* which is that of "desire"; most writers acknowledge that our understanding and articulation of a specifically female desire is a difficult project which is still in its infancy. The debate around desire remains a highly charged one, perhaps even more so now. This is not surprising, as the following editorial statement clearly summarizes: Despite feminist insistence that all women share an essential social identity under patriarchy, it is not necessarily true that women share a uniform relationship to sexuality, sexual identity, fantasy, and sexual practice ... sexuality is our place of conflict and alliance."



# Alone and On the Inside: About being a Feministic Male

by Mike Trud

There are two main barriers facing men who get involved in feminism. The first is autological: they are men. Thus, no matter how well-informed, well-meaning or sympathetic the feminist male is, he can never be a feminist as a political movement. The impossibility of full emotional identification with feminism makes it difficult for men to contribute; ironically, though, men's inability to dictate, to be in control, is one of feminism's greatest "lessons" for him.

Two current areas where men cannot be in control are abortion and the U of T Women's Centre. Sal Paradise, in his editorial "Am I To?" in the *New Edition*, summed up the confusion many men feel about abortion. With our society's strong Christian/conservative value system geared to men in its sexist bias - it is not surprising that a woman's reproductive freedom is not a clear cut issue for him. Paradise does, however, parade through to the central point of the pro-choice platform that men - and the structures that extend through the legal and medical establishments - are inherently unqualified to decide a woman's fate.

The second issue concerns the all-women collective at the Women's Centre. The common view held is that not allowing men the collective vote is "reverse discrimination." Besides, there's no men's centre, is there? It is hard enough to convince people that the reason a Women's Centre is needed is that the men's centre is everywhere, embedded in society where male privilege exists in both subtle and blatant forms. This ignorance of patriarchy is further

compounded by the feeling that a woman-controlled collective would be "anti-male". What men have to begin to understand is that women require distance from patriarchal structures to develop a "woman-identified" consciousness. Breathing space allows women new approaches to society, power and ideals, approaches which must be radical in order to have an effect in the context of our presently male-dominated sexual politics. Both men and women have to come to grips with their own sexism ingrained in all of us - and that process



will not always be without conflict or criticism: as Mary Kay Blake says in *Living Our Own Strings*, "there's an absurd feeling that the women's movement must be the first moment in history to accomplish its goals without hurting anyone's feelings".

This kind of distance, however, is far from constructive and unifying with the male equivalent of "getting away from it all" (which includes women's commitment and social responsibility). This branch of male solipsism that characterizes the far-away looks and "rugged individualism" of any Calvin Klein ad stresses the traditional separation of stoicism and

emotion, of obsessive self-sufficiency and social bonding, into male and female spheres. The sexist feminism of which the all-women U of T Women's Centre collective is a moderate off-shoot - stresses the building of a social order based on unity among women and constructive, ethical ideals. Both male solipsism and separatist feminism are limited and must bring the individual back to a society composed of both sexes: the "collective" theme of feminism, however, allows for a cooperation-based social ideal against one that

strengthens an emotional life, child-rearing, housemaking, even interior decorating that avoids black leather, bowie knives and beer stains. This "new man", however, often in the name of "equality of the sexes, pushed for freedom from sex roles but retains his male privilege and power. Particularly on an economic level, men evade the pressure of their "breadwinner" role but do nothing, for example, to relieve the 40X disparity between men's and women's average wage. The argument that both men and women are equally trapped by sex roles is not valid in a patriarchy, men have the power to demand their freedom - and to exercise it. Truly the rising tide of frequently misogynist solipsistic male codes of behaviour, "Male-Lib" may come full circle back to sexism with the added proviso: "Don't give us any guilt trips, girls, we're free men".

KARL LINDER

The truth is the feminist male faces are many and deceptive. It is clear, however, than men cannot simply go with the flow, neither begin to pay lip service to feminism and not take an active part in fighting the sexism he profits from on a surface level. Moreover, he must tread lightly in his approach to feminism, making sure he neither begins that can ultimately liberate to women men as well.

The second barrier facing the feminist man is the misguided example set by some "Male-Lib" groups. These are the kinds of men who, as American feminist-socialist Barbara Ehrenreich says, change a diaper, or have a good cry, and then write a book about it. The less-than-stunning revelation that conventional male roles and codes are limiting leads many men to be quick to claim traditional male

becomes too defensive when he is attacked. Feminism is female oppression and the anger than sinners among women must be critical and sometimes uncompromising in its statement and actions. The best advice for men in feminism come from Robin Tyler, a feminist humourist: "If you offered by anything, you needed it."

## In the Beginning there was a Sperm

by Scott Farr

This article concerns two subjects: reproduction and language. It may seem ludicrous to say that these two subjects could have anything to do with each other, but there is something which links them: both are controlled by institutions created by male legal and philosophical institutions which have developed in disturbingly parallel ways.

Mary O'Brien, in her book *The Politics of Reproduction*, claims that women's oppression stems from two things: economic forces and the idea of "paternity". She shows that the second factor is a myth perpetuated by male thought: let's say a woman gives birth to a child. If any of her male sex partners claim to be the father, he can't be sure that the mother didn't have sex with another man around the same time that he had sex with her. O'Brien maintains that marriage as we know it was created by men to ensure that each husband could think of himself as being the father - by discouraging wives from having sex with other men.

In prehistoric times, the idea that sexual intercourse produces pregnancy arose long after we knew our species. But as soon as we discovered, men realized that a child would potentially be "connected" in some way to an

individual man rather than solely the mother, and this produced the insecurity. Each man felt the need for some sort of certainty that the children borne by his female sex partner were "his own" and not the result of sex with another male. This certainty borne by his female sex partner was the certainty of monogamy for women. As well, within this institution the children of a married woman became the property of the husband.

Our society traces descent according to the father by giving the child the last name of the father. I want to show that this "naming" is in fact what men have done to the entire realm we call "reality". In the Bible, Adam was given the task of naming all the animals, but men throughout history have always taken it upon themselves to do far more than just "name"; they have controlled all forms of representation, including language and philosophy. Thus the entire conceptual system of the Western world is an expression of male experience and interests (e.g. it rationalizes women's subordination). Masculine philosophy names and categorizes the continuous flux of the material and experiential world (which has no natural divisions or categories), and it gives this system a categories the name of "truth".

Jacques Derrida, a French

philosopher of language, makes the radical claim that there are no necessary or natural connection between the words that a speaker utters and the meanings that a listener interprets. The parallel that I will draw here is this: Derrida is well aware of the "openness" of paternity, and he also claims that a speaker's isolation from the words spoken is analogous to the way a possible father is separated from his sperm. These separations are accomplished by the processes of interpretation and reproduction respectively. The speaker cannot control the meanings and the potential father cannot be certain that he is the father of his wife's child.

But the tradition of male thought denies this state of affairs, with a few rare exceptions (Marx, Nietzsche, and Derrida). Derrida says that philosophical institutions since Plato have tried to tie words down by claiming that there is a "truth" out there to which these words correspond. Here lies the parallel between patriarchal institutions of reproduction and philosophy during the time of ancient Greece, two major institutions were consolidated by men: (1) monogamous heterosexual marriage and (2) philosophical truth. If we examine Derrida's traditional description of the truth in language, we will find because of "paternity" the idea

Let's say a speaker is talking to someone else. In traditional philosophy, the listener is always assumed to take the speaker's words and interpret them correctly. The meaning intended by the speaker - the "speaker's" meaning. But in lived experience, the interpreted meaning is never exactly the speaker's intended one. The traditional, male philosophy assumes when it speaks that the meaning to be interpreted is "his" meaning. He assumes this in the same way that a father assumes when he claims that the child of "his" wife is his child. But the speaker's words are at the mercy of chance just as much as male sperm.

Of course, Western philosophy isn't satisfied with this state of affairs. To suppose that the one-to-one relationship between the male speaker's idea and the listener's interpretation, Western philosophical rules since Plato have perpetuated a certain distinction: the "true" and the "false". In traditional philosophy has prized all that is "true" and rejected all that is "false", setting it aside as such as "fictional", in a secondary realm. But this "other" realm includes some that is "false"; it also includes "poetry", "fictional", "A joke", a "pun", "irony", "creative interpretation", and so on. After this distinction of the truth in language, we will find because of "paternity" the idea

# NETWORKING

Compiled by Carrie Brown

**Wednesday April 10**  
Eight Unseen  
A show of sculpture by Kathleen Peers, continues to April 30.  
Hours: Wed. 12:00 to 5:00.  
Thurs., Fri., Sat., 1:00-6:00.  
Scarlett Gallery, 1114 Queen St. W.  
Tel: 591-1243

**Thursday, April 11**  
Lecture in Media  
Results of a research survey by Prof. Jerry Wise, Talk  
concerning, "Contemporary of the admission of Women to Joff". Sponsored by the Lesbian and Gay Academic Society, 8:00 Rhodes Room, Trinity College, info: 522-0074.

**Marlene and Lorraine**  
Co-sponsored by the Office  
Coalition for a Women's Centre  
and Pearson Women's Centre,  
Tickets \$4.00 at Syson,  
Toronto Women's Bookstore and  
the door, \$10.00, Floor 100,  
Metropolitan Building, Joff.  
Info: 595-9579.

**Friday, April 12**  
Women's Music/Women's Culture  
Featuring: Marion Wade,  
acappella folk singer from the  
U.S.A. See Chance, original folk  
musicians and guests Sharon  
Shelton and Ray Saurio.  
New Trojan Horse Cafe  
Info: 461-8767

**Saturday April 13**  
4:00-6:00  
Two Saturdays (April 12/13) of  
instruction with M. Keller in the  
Bathurst and Plover Area,  
9:00 to 4:30, to register call  
M. Keller 591-0171.

**Sunday April 14**  
Wanda  
Two Sundays (April 14/15) of  
instruction with M. Keller in the  
Plover and Sherburne area,  
12:00 to 5:00, to register call  
M. Keller 591-0171.

**Lesbian Trivia**  
A performance reading with the  
author Jovette Marchessault and  
Ga. Bell, Sponsored by the  
Toronto Women's Bookstore and  
the Women's Press, Free,  
7:00-9:00 p.m.,  
Info: 522-6744.

**Monday, April 15**  
Women's Cultural Network  
A forum for exchange of  
information, i.e. art projects  
and funding, for women's  
cultural organizations and  
individuals working in the  
area, 7:30 p.m.,  
455 Spadina Ave. Room 215  
Info: 597-0029

**Tuesday, April 16**  
Discussion with Stella  
Myriatidis,  
Sponsored by Women's Art  
Resource Centre, 8:00 p.m.,  
Galler, 940, 540 Queen St. E.  
Info: 464-2010  
Kyriakakis' installation, "The  
First Time I Saw Johnny"  
continues at Gallery 940 till  
April 27.

**Anna Sulemans**  
Original computer-keyboardist  
Also Wednesday, April 17,  
Free Times Cafe, 12:00.  
Info: 563-1076

**Wednesday April 17**  
Political Tongues Reading  
Conducted by Gay Bell and Susan  
G. Cole, 14:00-17:00, 9:00-10:00,  
A-Space Gallery, 204 Spadina  
Ave. Info: 564-2227

**Thursday, April 18**  
Ex., Slave Cafe  
Featuring: Arlene Mantle, Laurie  
Bell and Marie Hall,  
New Trojan Horse Cafe, 179  
Danforth Ave.  
Info: 461-8767  
Reading  
Louise Thibault and Marguerite  
Andersen will read from their  
new books, Free, 5:00 p.m.,  
Toronto Women's Bookstore  
Info: 522-6744

**Bratty**  
Casamonte Heuts, 429 Queen St. W.  
Info: 364-0811

**Saturday April 20**  
Demonstration  
Stop U.S. Intervention in  
Central America and the  
Caribbean. Speakers: Gregory  
Gau, John Donaldson and John  
Rodriguez, Sponsored by Toronto  
Anti-Intervention Coalition.  
Hours: Assemble and march from  
1000 Park (Queen St. E.)  
Janet, 2:30 p.m. Rally at City  
Hall, Info: 595-9799.

**Monday April 22**  
Ontario Open Screenings: Six  
Days of Resistance  
Screenings of films and  
videotapes around the province  
that have no history of being  
submitted to the Ontario Censor  
Board. Continues to April 27,  
Times and locations TBA.

**Thursday April 25**  
Six Days of Resistance  
Films and videos by women.  
Galler, 940, 940 Queen St. E.  
Info: 464-2030

**Saturday April 27**  
Demonstration  
Against Cruise Testing (ACT)  
12:30 City Hall Deck,  
Rally at Queens Park,  
Info: 762-0254

**Linda Tillery and her Band**  
A Womanly Way production.  
Interpreted for the hearing  
impaired, wheelchair  
accessible, free childcare  
(call 925-6568 to reserve),  
Tickets \$7.50 advance/\$15.50  
door at Toronto Women's  
Bookstore, DEC and SCH,  
Imrie Town Hall, 2 Sussex Ave.  
(at St. George),  
Info: 925-6568.

**Monday April 29**  
Jendo  
Six classes (April 29 - June  
30) of instruction with T. Green  
in the Bathurst and Plover area,  
7:00 to 9:30 p.m. Call 784-1369  
to register.

**Tuesday, April 30**  
Re-nacient  
A billboard project by Paulette  
Phillips painted outside  
A-Space Gallery, 204 Spadina,  
Continues to May 18. Info:  
364-2727

**Wednesday May 1**  
Sex Fest '85 Opens  
A citywide festival of art  
exhibits, evenings of dancing,  
music, performance artists, and  
video artists that continues to  
May 25. For locations and  
details call 465-2030.

**Thursday May 2**  
Bratty  
Horsehoe Tavern, 348 Queen  
St. W. Info: 598-4731.

**Friday May 3**  
Imperial Views  
A multimedia lesbian art show  
sponsored by Branching Out  
Lesbian Productions,  
Hours: Wed., 1:00-8:00,  
Thurs., Fri., Sun., 1:00-4:00,  
Scarlett Gallery, 1114 Queen  
St. W. Info: 531-1243.

**Saturday May 4**  
Ronnie Gilbert of the Weavers  
A Womanly Way Production,  
Interpreted for the hearing  
impaired, wheelchair  
accessible, free childcare  
(call 925-6568 to reserve),  
Tickets \$6.50 advance/\$5.50  
door at Toronto Women's  
Bookstore, DEC and SCH,  
Trinity-St. Paul's United  
Church, 427 Bloor St. W.  
Info: 925-6568.

**Monday May 6**  
Rape Awareness Week  
Sponsored by Toronto Rape  
Crisis Centre. Raffle tickets  
available \$11.00 each or \$5.00  
for 61. Draw May 9. 1st Prize -  
\$354.65, 2nd Prize \$159.45, 3rd  
Prize \$21.25. For info and  
tickets call: 964-7477.

**Film Night**  
Films on issues relevant to  
women will be screened as part  
of Rape Awareness Week,  
7:30 p.m. PWYC  
Location and childcare TBA.  
Info: 964-7477

**Tuesday May 7**  
Honey Drew  
Theatre Passe Muraille  
Phone 351-2416 for details.

**Wednesday May 8**  
Public Forum on Community  
Organizing  
An open discussion of  
strategies for action in  
Conservative, Right Wing  
Ontario. Part of TRCC Rape  
Awareness Week, Free, 8:00.  
Location, childcare TBA.  
Info: 964-7477.

*OtherWise thanks all our  
Advertisers for their  
great support this year*

**Thursday May 9**  
Self-Defence Course  
Sponsored by Toronto Rape  
Crisis Centre. Classes 7:00 to  
9:30 p.m. continue to June 12,  
\$25, \$15 unemployed. Subsidy  
available. To register call:  
964-7477.

**Friday May 10**  
Foreign Affairs  
Women only, dance co-sponsored  
by Branching Out Lesbian  
Cultural Resource Centre and  
International Gay Association  
Women's Caucus. Tickets at  
Toronto Women's Bookstore and  
Glad Day and door,  
297 College St.  
Info: 964-1575.

**Door House at TRCC**  
Talk to Toronto Rape Crisis  
centerers, visit their community  
library, and offer ideas.  
12:00 to 5:00 p.m.,  
340 College St. W.  
Info: 964-7477.

**Saturday May 11**  
Women's Dance  
Sponsored by the Toronto Rape  
Crisis Centre. Workshops not  
wheelchair accessible. Tickets  
\$5.00 advance/\$6.00 door and  
PWYC. Childcare and ticket  
locations TBA.  
167 College St.  
Info: 964-7477

**Thursday May 16**  
Anti-Censorship Benefit  
Lots of performers at this  
fundraiser to cover court costs  
Sponsored by A-Space. Tickets  
\$7.00 advance/\$9.00 door.  
Baboo  
Info: 364-2227

**Saturday May 25**  
Rumage and Bookale  
10:00 to 5:00 at the Church St  
Community Centre, 519 Church.  
Info: 933-2776.

**June 10 to July 7**  
International Gay Association  
(1984) 7th Annual Conference  
A week of discussions, cultural  
events and late nights with  
participants from around the  
world. Location: University of  
Toronto. Info: 364-6220

**Hassle Free Women's Clinic**  
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• Birth Control Info and methods  
• Pregnancy Counseling  
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Tuesday/Thursday - 4 p.m. - 8 p.m.

VD Drop-In (No Appointment Needed)

Monday 12 p.m. - 2 p.m.  
Tuesday/Thursday - 4 p.m. - 6 p.m.

## PAPERWORK

WRITING MATERIALS AND OFFICE SUPPLIES

409 BLOOR ST. WEST  
TORONTO, ONTARIO  
M5S 1Y2

962-8410

*Incoignito*  
vintage - recycled fashions  
1930's - 1980's fashions  
600 Bloor St. W. 536-0076



Kerr, continued from page 6

unplayful. But why did classical philosophers make this distinction - why elevate truth? One reason might be maintenance of the difference between public (male) and private (female) realms. The first was, and still is, a serious world; the realm of business-war-power. The distinction, true/untrue also promotes masculine virtue (cleanness, control, mastery) all necessary in the public realm over the mystery of nature (the same nature that problematizes femininity). Indeed, men did not just draw a line, but forced all ideas and experience into this artificial dichotomy, which allowed them to "control" nature through knowledge.

But what then is the status of "truth" for feminists? Now that we realize that the distinction between public and private realms is a coercive one (marginalizing women in the private), what is the status of the public realm? Distinctions such as public/private and masculine/feminine are essential, they do help perpetuate the economic, reproductive and sexual oppression of women. When feminists take apart these oppositions, what ways of speaking should they use? Certainly some are using a literary and playful discourse (Mary Daly and French feminists) while others use a strictly serious way of speaking. What are the uses and dangers in combining these ways of speaking now? By combining these do we achieve a new form of knowledge? Women have always written in both and neither of these discourses. Surely the best strategy is to include neither the two existing ways of speaking nor their combination.

SEC Independence, continued from page 1

counselors last year and its implementation has not been without its share of growing pains, triumphs and arguments. We no longer have two co-directors and various committee chairs to do the organizational work for us; we have a co-ordinating committee, among others, and reach decision by consensus rather than voting. The transition to this structure was aided by training sessions on collectives and how to run them, which were part of this year's month-long counselor training program in October. The Director of the Centre's function as a collective was formally evaluated at the March 30 meeting, when we took stock of the entire year.

One aspect of the Centre has remained unaltered over the years: the variety of calls that we get. Each school year we respond to about three hundred clients. These are individuals and sometimes couples who visit the Centre (located behind the Admissions building off Devonshire) or who phone during counselling hours. Our counselling is unique on campus, where our office is the latest information and counselling by your peers or other students on campus with the same concerns. We firmly believe that there are advantages to peer counselling in situations which do not require long-term professional assistance or professional expertise. With peer counselling the chance that the student will feel patronized or intimidated is lessened, as are the feelings of being processed



by Carrie Brown

Isabella Stalker was born in Clarke Township, fifty miles east of Toronto in 1886. My great-grandmother spent all of her life as a farm wife catching only glimpses of 20th century technology as it developed. In a family with two brothers and a sister, she was independent at a young age. Her father was a ship's captain on the Great Lakes and spent extended periods of time away from home. To supplement their income, Isabella and her mother ran the local grocery store in Lenkard.

To attend public school, the children had to walk to a neighbouring village, New Park, through the woods which Isabella always claimed was a scary experience. None of the children went to high school. After her father died mysteriously, in what is now thought to be a eutiny at sea, Isabella and her mother moved south to Grono. There she offered dressmaking services to the locals to support herself. After her father died mysteriously, in what is now thought to be a eutiny at sea, Isabella and her mother moved south to Grono. There she offered dressmaking services to the locals to support herself. After her father died mysteriously, in what is now thought to be a eutiny at sea, Isabella and her mother moved south to Grono. There she offered dressmaking services to the locals to support herself.

Before moving to Grono she had met her future husband, James Stewart, when he occasionally visited their store. In 1899, at thirty-three years of age, after her mother's death, she married James and moved to a farm she called "Linden Valley". The dress she wore she made herself. It was of the

by professionals who have lost touch with the particular concerns of students. All counselling is confidential, unbiased and non-judgemental, and our counsellors are chosen for their ability to be empathetic and open-minded. We offer several services covering a wide range of topics including pregnancy, abortion, sexually transmitted diseases, lesbian and gay sexuality, and birth control. Apart from our telephone counselling (978-3977) and drop-in service, we offer discussion groups facilitated by SEC staff, residence talks, a library, and a Sexuality Awareness Program. These awareness programs are usually one or two weeks of films, discussions and displays related to various aspects of sexuality.

Through all our changes the Sex Centre has continued to provide service and has tried to constantly improve that service. We would like to suggest that students watch the variety and otherwise for our benefit and in particular to watch for the opportunity to become counsellors.

## RE-MEMBERING

tinist size and covered in lace. She gave birth at home in 1901 to the first of her three children.

Three years later, they moved down the road to take over the Stewart farm from James' father. Willowbrae was a mixed farm operation. Cress from the cattle was sent to the local creamery, geese and ducks and eggs from the chickens were also sold locally to make a living.

As a farmer's wife, Isabella played a crucial role which involved looking after the children, feeding and clothing the family, and tending to many of the farm chores. This may, at first glance, appear relatively easy. Yet the demands placed on my great-grandmother and other women like her in the late 1800's and early 1900's were enormous and, in this case, lethal.

Without the luxuries of electricity and running water, what today are mundane tasks were then time and energy-sapping burdens. On washdays, Mondays, water had to be carried in from the cistern (a reservoir that caught water by the bucketful to be heated in a boiler on the woodstove). The laundry was scrubbed by hand using a washboard in a big tub. Before being hung to dry, excess water was squeezed out of the clothes by running them individually through a manually operated

wringer.

Other chores included tending the chickens and to her poultry, feeding the pigs, collecting the eggs, carrying up buckets of water and at Christmas killing, plucking and cleaning the geese. For sale, their down was used to make pillows. Isabella was expected to lend a hand at milking the cattle, and churning butter from the cream. One day a week or so was set aside for baking bread, buns, cakes and pies. In addition, Isabella planted and tended a vegetable garden. In the fall, she would can tomatoes, jams and preserves from the produce.

Isabella had the reputation of being a good cook, winning first prize for her apple pie at Grono Fair. Once a year, at harvest time, she had to feed a dozen men lunch and supper. These men were the conscripts who came to the oats from the straw with their threshing machine. She would prepare a huge roast, potatoes, vegetables, gravy, pie and apple sauce, all on the wood stove.

Isabella was also known in the community as a good nurse. She tended her husband for six sleepless weeks through typhoid fever during the 1912 epidemic. She was a nurse for the neighbours on a few occasions - when home-birthing was not a choice but a necessity. As a result of her domestic responsibilities, Isabella attended the Presbyterian Church regularly and was once president of the local Ladies' Aid. During World War I she found time to participate in the Red Cross by knitting socks for the soldiers overseas, though she didn't think much of the fighting.

Isabella travelled little during her life. She spent the occasional weekend in Peterborough or Toronto and took the train to Port Hope for Christmas and to help with relief from the toll that had consumed all of her waking moments. My great-grandmother suffered a stroke in 1923 while cleaning the stovepipes. She died two years later of high blood pressure at the age of 99, leaving a husband and her three children, one of whom now claims "She was a kind of slave for us".

## Ingrid MacDonald's

## Dear Enigma Person,

Dear Enigma Sister Person

Years ago, and back in girl's school, my friend interrupted religion class to ask why waking love was such a sin. God is into love, she argued. I replied with an impassioned and sorrowful plea, inciting my friend to brave herself against the overtures of sweet voiced men who would lead her down the Garden Path, deliver her, and then abandon her.

This is a long way behind me now, but I was reminded of the dear sister's words recently upon reading a modern feminist exhortation regarding the perils of certain sexual acts as they serve to obstruct the path of women's ultimate liberation. It seems to me ironic that the same bedrock habits which disqualified me from religious pursuits are now heralding my own exile from the feminist camp. Please share your thoughts on this.

Dear Real,

Goodness, what a cheeky friend you have, imagine asking a nun such a fresh question. You must be part of this younger generation of which I've heard so much. Your protest is delicate because it requires a sense of the relativity of the world. To be sure, no one act will always be bad, nor another always good. To be sure as well it will be a snowstorm in July the day that the individuals I have the courage to abandon sex as a solution to any, except the gravest, of troubles. To be sure there is good sex and bad sex, and yet how is one to know the difference between the two? I do think it must be left to individuals to have the courage and the honesty to decide for themselves. We all take our own beds in this movement, we all lie in them too.

Signed, Let's Ent Real